



Day #7—February 22nd, 2022

**Topics**

- Compound Meter
- Syncopation

**Student Learning Objectives**

- Students will perform a short sung vocal duet (3–5 notes in length with simple intervals and unisons)
- Students will comprehend of the difference between simple and compound meter
- Students will practice conducting and speaking rhythms in 6/8 meter
- Students will write rhythms in compound meter
- Students will demonstrate a knowledge of the location of strong and weak metrical locations in 6/8 meter
- Students will listen to syncopation at different levels of metrical hierarchy
- Students will analyze syncopations in written-out rhythms

**Vocabulary**

- |                  |                        |                |
|------------------|------------------------|----------------|
| - Simple Meter   | - Duple Compound Meter | - Accent       |
| - Compound Meter | - Syncopation          | - Accent Mark  |
| - 6/8 Meter      |                        | - Subdivisions |

**Materials**

- Overhead projection of timer
- Print-outs (32) of attendance ticket
- Print-outs (32) of HW #7
- Graded HW #5's
- Compound meter recordings: “Moonlight Sonata,” Mozart Sonata in A Major (theme and variations movement), “Piano Man”
- Overhead projection of Mozart, Piano Sonata in A Major, mvt. I theme
- Syncopation recordings: “It Don’t Mean a Thing,” “You Can’t Stop the Beat,” “Maple Leaf Rag,” and “Freight Train”

**Activities**

1. Attendance ticket (5–7 min.)
  - Students may start as soon as they get into class, but start a timer for them (5:00–6:00) at the official start of class
  - Go over answers and collect
2. Pass back HW #5 (3–5 min.)
  - Go over any major issues, if any
3. Musical warmup (10 min.)
  - Students stand up
  - Call and response singing; short one–three note patterns in major
  - Practice singing duet (like the ones on p. 38 of *EarM*)
  - Call and response rhythms, conducting in 4/4, 2/4, 3/4
4. Compound meter lecture and activities (25 min.)
  - Ask students to list out the time signatures we have worked with so far (4/4, 3/4, 2/4, 2/2)



- In each of these, the beats are divisible by 2's and 4's; we call this **simple meter**
- Music also often uses beat that are divided into threes...this is **compound meter**
- Note that we are not talking about the number of beats per measure, but rather the number of **subdivisions** (rhythms faster than the beat) per beat...3/4, is a simple meter, even though there's a "three" in its time signature
- Listen to examples: Beethoven "Moonlight Sonata," Mozart Piano Sonata in A Major, "Piano Man"
  - For each one, clap the beat and speak subdivisions (1-2-3, 1-2-3, 1-2-3, 1-2-3 etc.)
- The most common compound meter we will work with is 6/8 meter
  - What does this time signature tell us? (answer: there are 6 beats to the measure and the 8th note gets the beat); this is not entirely true...usually the dotted quarter is considered the beat in 6/8; we just call it 6/8 because it's cumbersome to write "2/1.5"
  - Listen again to Mozart Piano Sonata in A Major, speaking "1-2-3-4-5-6" along with it
  - Project score and follow along with melody
  - Conduct along with this example after showing that conducting pattern is the same for 6/8 as it is for 2/4
- We call 6/8 a **duplet compound meter** because it has two big beats in a measure (like 2/4) and is compound in that each beat is divided into three
  - We can also label the other meters that we know in this fashion (describing both the number of beats per measure and the type of beat subdivision (e.g., what would we call 4/4? 3/4?)
- Practice writing and analyzing 6/8 meter
  - Exercise 12-1 (a and b) on p. 115
  - Perform these rhythms while conduct with the students once we've filled in the barlines
  - IF TIME: Exercise 12-2 (a) on p. 115
- 5. Syncopation lecture and activities (25-30 min.)
  - Listen to "It Don't Mean a Thing"
    - Sing the melody straight to students then syncopated again to highlight the difference between an unsyncopated rhythm and a syncopated one
  - Listen to "You Can't Stop the Beat," having students find beat and clap/tap when they find
    - Repeat listening and conduct 4/4 pattern along with it
    - Call & response rhythm of the horn riff that opens the song
    - Slow it down, clapping the beat and singing the horn riff, asking students if the horn riff rhythms are mostly *with* the beat, or against it (answer: against)
  - This is **syncopation**, a rhythmic phenomenon in which rhythms go against the beat; are in conflict with the beat; where accents take place that surprise us
    - An **accent** is any emphasis added to a rhythm
  - Another introductory example on the piano:
    - Play repeated C major chords in quarter notes while class conducts 4/4...this is "unsyncopated" or "straight" rhythm
    - Play repeated C major chords, adding in syncopation at the level of the beat (accented beat 2 or 4); remind students that this goes against the normally strong beats within 4/4 (1 and 3)
    - Same drill, but syncopate at the level of the 8th note
  - Syncopation can take place at the level of the beat or the level of any subdivision
    - "Maple Leaf Rag" and "Freight Train" examples
  - We have three ways of adding syncopation using notation:



- **Accent marks** (little > on top or below a notehead; instructs performer to play that note louder) on weak metrical locations; throw examples on the board and perform them with students
- Ties that make rhythms on weak metrical locations last longer; show examples on the board and perform them with students
- Rests on strong metrical locations; show examples on the board and perform them with students
- Practice adding syncopation to rhythms
  - Exercise 13-1 (a) on p. 125
  - Write a rhythm with syncopation on the board; scale on students to identify where the syncopation is and say how the syncopation was created (e.g., using a tie, using an accent, etc.)

### Homework

- Assignment #7 is due Friday, 2/25